THE BULLETIN OF
THE CLEVELAND MUSEUM OF ART
CLEVELAND, OHIO

TWENTY-FIRST YEAR MAY, 1934 NUMBER FIVE

Garden Figure Elsbeth Seaver

FIRST PRIZE: SCULPTURE IN BRONZE OR MARBLE, OR MODELS FOR FOR GROUP OF TWO

Above, Flint Ridge Below, The Coal Country Above, Forks of the Muskingum Below, The Muskingum Valley

Frank N. Wilcox

FIRST PRIZE: WATER COLOR—FOR GROUP OF FIVE

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THE ANNUAL EXHIBITION FOREWORD

THE ARTIST MUST NOT BE THE FORGOTTEN MAN

IN December of last year the government formally recognized art for the first time. The Public Works of Art Project, as a part of the National Recovery Program, stressed the idea that art and artists were basic necessities in American life. This project was part of the New Deal, and its vital importance as a gesture lay in the fact that it applied to the entire country.

Cleveland, with foresight, has for fifteen years definitely faced its own problem, and through the Cleveland artists' exhibition has built the artist and craftsman into the inner cultural life of the city. The Sixteenth Annual Exhibition of Work by Cleveland Artists and Craftsmen, which opened on April 24, is evidence of the accumulated power of the local movement, and if the idea of the government to give the artists a new freedom throughout the country is not to fail, the public must accept the challenge and carry on. A part and parcel of the new philosophy is the fact that all must share and that the building up of a buying public immediately spreads the benefit through the entire mass of citizenry. The artist needs patrons as never before and needs the faith which comes from patronage. THE ARTIST MUST NOT BE THE FORGOTTEN MAN.

The Museum believes whole-heartedly in Cleveland as a creative center. The art of the past leads directly to the art of today, and the never-ending stream passes inevitably to the future. To have a part in the building of that art consciousness is a privilege which is open to Clevelanders for the asking.

During the fifteen years, sales have reached the remarkable total of $158,981.78, with the number of objects sold amounting to 2,387 individual pieces. Clubs have made purchases for their walls; the Museum has purchased many things for its permanent collection; private donors have made additions to the lending collections of the Museum so that these objects might

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be circulated in public libraries, schools, the university, and hospitals. The city of Cleveland, through the Mary A. Warner Fund, has acquired a similar collection, which is also circulated by the Museum; and finally, private individuals have taken their part and by acquisition have given the artist the vital inspiration which, after all, is at the back of the basic law of supply and demand.

WILLIAM M. MILLIKEN

STATEMENT OF THE JURY

The city of Cleveland is fortunate in having a fine group of artists and a most beautiful museum in which their work is exhibited. The intelligent, sympathetic direction of the Museum and the coöperation of the people of Cleveland in supporting its artists make this desirable condition possible.

The exhibition is of fine quality, and the standard is exceedingly high. The Jury reviewed each entry at least twice and some of them as many as five times; they tried to be as fair as was humanly possible. The Jury would like to make one suggestion: that the rule which states the same prize cannot be given to the same artist two years in succession be set aside, and that the honors be based on actual merit.

This is the third time the Chairman of the Jury has served in the Cleveland exhibition; and each time he has found vital work of the highest standard.

LEON KROLL, New York, *Chairman*
GERTRUDE HERDLE MOORE, Rochester
RUSSELL A. PLIMPTON, Minneapolis

IN CHARGE OF SALES

This year, sales for the May Show will again be in charge of Mrs. Paul Smith, who will come to Cleveland for the exhibition. Miss Julia Raymond will assist.

ADVISORY COMMITTEE

Bookbinding, Mrs. Horace Carr
Ceramics, Mrs. Arthur Weaver
Jewelry and Metalwork, Otto F. Ege
Painting, George G. Adomeit
Photography, William T. Higbee
Printing, Horace Carr
Prints, A. Donald Gray
Sculpture, Mrs. B. P. Bole
Textiles, Julius Mihalik

REVIEW OF THE EXHIBITION

In a year when special emphasis has been placed upon American art through government recognition, it is gratifying that in the Sixteenth Annual Cleveland Exhibition the output of Cleveland artists is so unusually high.

The largest class in OIL PAINTING, as always, is LANDSCAPE. The representative achievement is expressed by the Jury's awards; the first prize went to Jack J. Greitzer's "Landscape, Taormina," a small but brilliant picture of full color and dewy freshness, unusually subtle in composition. The second prize, E. Bart Gerald's "Towers at Palermo," is a clear-cut realization of unusual color in a stylized arrangement of landscape and buildings. The third prize in this class was given to Lloyd L. Westbrook's "Down to the River, No. 2"; distinctive in the qualities of its cool greens and sky grays, it is a transformation of nature in art. An honorable mention was awarded to Max Bachofen's "Spring Sky" and to William C. Grauer's "Field Workers."

The class, OIL PAINTING, PORTRAIT, was perhaps the least convincing of the oil groups. The Jury felt that they should indicate this by awarding but one prize, a first, to Wendall N. Gates's "Clown Acrobat (Henry Savilla)."

OIL PAINTING, FIGURE COMPOSITION, as well as the class of landscape, stood out because of its peculiar merit. The award given to Clarence H. Carter's two oils, "Trapeze Artists" and "Clowns Making Up," reflected the Jury's suggestion, commented upon in their statement. The special award was so made, because under the existing rules this designation was the only possible means by which the Jury could express their belief in the unusual capability of these two pictures. They granted no first prize; second award went to Katherine McKee's two pictures, "Figure Compositions, Nos. 1 and 2," and a third to Paul B. Travis for his "Conscripts, 1918." No review of this section could be complete without mention of the dynamic power of Henry G. Keller's "Storm Frightened Animals," entered as are all of his paintings, "Not in Competition." Mr. Keller through long years as teacher, creative artist, and friend, has been one of the basic influences to whom is due much of the development of present-day Cleveland art.

The class, OIL PAINTING, INDUSTRIAL CLEVELAND, was very small. The first award went to Katherine McKee for "Industrial Composition, No. 1," a picture of vigorous composition and color, with an unusual feeling of movement. The second award was given to Jozef Juraj Klamár for "University Circle."

As in former years, the class of OIL PAINTING, STILL LIFE, was of very high level. Louise B. Maloney's first prize, "Gerbera," is a canvas showing a most sensitive rendition of flowers and vase against the opalescent grays of the background. Remarkable appreciation of subject is apparent in the second prize, Rolf Stoll's "Tiger Lilies," in which the color treatment is subdued and restrained and the arrangement, simple but significant for its unusual comprehension of values. No third prize was given, as the two canvases awarded honorable mention were considered to be of equal merit—E. Bart Gerald's "Still Life," and Walter DuBois Richards's "Rural Hospitality."

In the class of MURAL AND DECORATIVE PAINTING, Louise Morris won first prize for a wall panel, "Laguna Fiesta," a fine compositional arrangement well handled through a spacing of accents; Marion Bryson received a second prize for "Flowers," and Nancy Adams, a third for "Musical Composition." Viktor Schreckengost was given an honorable mention for "Light." But one award was made in the class of PASTEL, an honorable mention to Fredric Geisler for "Back Ways."

Juries of the exhibition have been repeatedly impressed by the large and exceptionally fine class, WATER COLOR, by which Cleveland has now become recognized throughout the country. Again, outstanding results appear in this section. The choice of subject matter and the many methods of rendering give a notable variety to the entire group. The first prize was awarded to Frank N. Wilcox for a group of five: "Flint Ridge"; "Forks of the Muskingum"; "Mount Logan"; "The Muskingum Valley"; and "The Coal Country." These stand unquestioned in the richness of their juicy color and in the sound quality of their poetic observation. The second award was given to Charles Campbell for "Roloc Ecin," marked for its combination of colors, for its original composition and graphic directness. The third prize was given to Paul B. Travis's "Water Hole, East Africa," a picture luscious in its effect of color. There were nine honorable mentions for sixteen water colors, all of

such special quality that the Jury felt they were deserving of this individual praise.

The graphic classes presented a variety of styles and methods surpassing those of a year ago. As with water color, the freedom of the graphic mediums is particularly in tune with the artistic temper of these times. The first prize in the class, ILLUSTRATION, ANY MEDIUM, was awarded to Charles Campbell's "Illustration, No. 1," a composition bold and striking in arrangement. The second prize was given to Joseph B. Egan's "Work," a humorous commentary illustrative of recent National Recovery activities. The third prize was given to Dean G. Coyle's "Don Quixote, Knight Errant," and honorable mention to Ben B. Berkowitz and Therese A. Schmotzer. In FREE-HAND DRAWING, ANY MEDIUM, first prize was given to William Sommer's "Child," a drawing of great simplicity, in which the elimination of every superfluous line gives a fine directness of statement. The second prize was given to Jessie Butler Sutton for a group of two: "Head of Young Man" and "The Young Exquisite." Third prize fell to Rudolf Bundász for "Drawings, No. 1," and "Chanson" won honorable mention for Therese A. Schmotzer.

ETCHING AND OTHER INTAGLIO PROCESSES as a whole was perhaps the least noteworthy of the graphic classes. Because of the rule already referred to, that the same prize cannot be given to the same person two years in succession, no first prize was awarded. Jean Grigor Ulen received second prize for "The Introvert." The third was given to Kálmán Kubinyi for his process plate called "Nude." Meade A. Spencer received an honorable mention for "Hilltop Farm."

The class of LITHOGRAPHY merits special praise for both the technical quality of the entries and the ingenuity of the subjects treated. The first prize went to R. T. Limbach for a sinister but powerfully conceived piece, "Barbed Wire"; the second was awarded to Walter DuBois Richards for a group of three: "Deer Island Dock," "Drying Racks," and "Midnight," studies in luminous contrasts of black and white. Stevan Dohanos received third prize for "Man of the Soil," a dramatic presentation of the subject. Honorable mentions were awarded to Carl F. Binder and to Andrew C. Weierich, respectively.

In RELIEF CUTS, perhaps the most versatile results of the entire graphic section were apparent. The fine use of the cut

block and the reserved handling of the difficult technique well merited the Jury's award of first prize to W. Phelps Cunningham for three pieces: "Down by the Tracks," "Tri-County Fair," and "Willows." A second prize went to Stevan Dohanos for a startlingly poignant colored woodcut, "Departure"; a third, to Norman R. Eppink for four illustrations of "Tobit." Five honorable mentions were awarded, respectively, to Mina Billmyer, Lenor Betterley Bruehler, Mary P. Cunningham, Mary Louise King, and Walter DuBois Richards.

HENRY S. FRANCIS

The level of the SCULPTURE was unusually high. The two figures by Elsbeth Seaver were given first for their sensitive and fluid rendition of movement and their finely considered design. Walter A. Sinz was ineligible for second, but the quality of his two entries was such that no second was given and he received the third. Matthew De Marco, William M. McVey, and Edward E. Woldman each took an honorable mention. Nils Edwin Hanson won first prize for his two pieces of SCULPTURE IN WOOD.

The POTTERY section has again reached a new standard, and the professional quality of the group as a whole has never been equaled before. The premier award was given to Viktor Schreckengost for his superb series of five plaques done for the Limoges China Company, and for four plates entered from a set of twelve made for the same company. The beautiful glazes and simple forms of Whitney Atchley's entries won him a second award, while a third was taken by the crackled "Pussy-Willow Bowl" by Alice A. Ayars. The excellence of the class demanded numerous honorable mentions, which were awarded to Harriet Roberts Howell for a group of four; to Harold W. Hunsicker for a yellow plaque; to Vera O. Neff for a beautifully glazed bowl; and to Raymond Schlehr for a single piece.

CERAMIC SCULPTURE was equally distinguished as a class. The whimsical group of seven figures by Russell Barnett Aitken took the chief award. Full of humor, well modeled and designed, they have the additional element of finely considered glazes. The boldly conceived head by Bernice Zimmerman was given second, and the "Love Birds" by Nancy Adams, third.

ENAMEL crafts come also to a new fullness of quality, and a special prize was awarded for this reason to the group of seven

pieces by H. Edward Winter. They show fine design and a rare color sense. Kenneth F. Bates's work also rose to new heights, and his splendid group of six pieces, with their various techniques so ably handled, won him first prize.

In JEWELRY, the first went to a most decorative pendant and chain entered by three artists, Mildred Watkins, Jane Howell, and Dorothy Kirsop; second, to H. V. Schiefer; and third, to the boldly designed necklace by Elnora Weaver Baird.

The METALWORK OTHER THAN SILVER AND IRON was also unusual and fine. The coffee set in pewter and formica by Hudson Brisbine Roysher well deserved its honors. Whitney Atchley's chrome bowl and candlesticks took the second, while the brass candlesticks of Ralph Martin won the third place.

SILVERWARE, too, took its place, and the set of salt cups, salt spoons, and peppers by Jane Carson Barron was unanimously given first prize; Dorothy Stieren Siebold received an honorable mention.

The textile classes were weaker than usual, and the only award in this section went to Mina and John Billmyer for the fine block print, "Jungle." A single award only was also made in BOOKBINDING, a first to John C. Brayton.

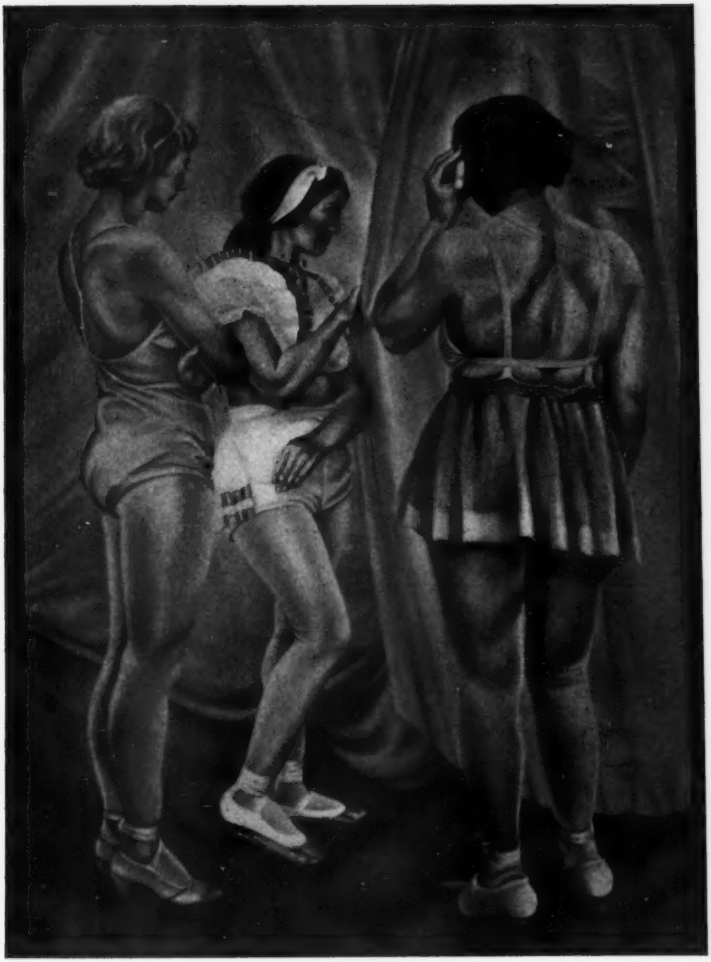
PHOTOGRAPHY was up to its usual high level. "Cauliflower and Alcohol," powerful as a character study, won first place for Geoffrey Landesman, who was followed in turn by John Goski and Zenas H. Brown; Mary E. Raymond won the sole mention. James Thomas's "Gasoline Valley," a vigorous and well-seen industrial subject won the first in PHOTOGRAPHY, LANDSCAPE AND MISCELLANEOUS. Albert Duval's scene from the Century of Progress took second, and Marie Riggins's magnificently chosen subject, a third; these were followed by honorable mentions to Geoffrey Landesman, Donald S. Letts, and Henry M. Mayer.

WILLIAM M. MILLIKEN

AWARDS BY THE JURY

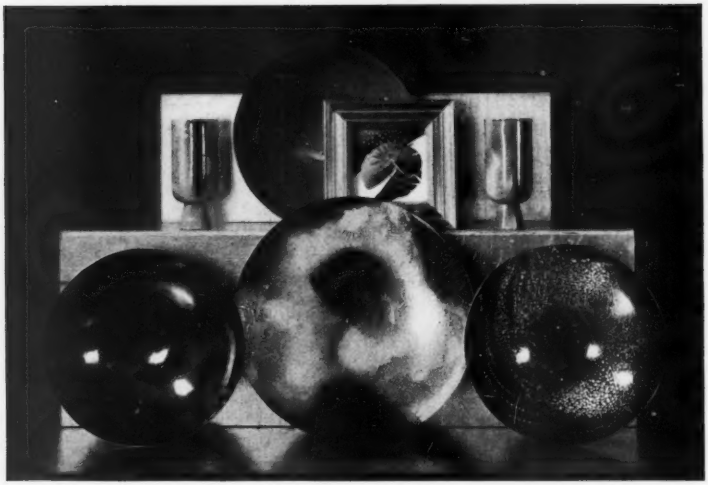
OIL PAINTING	Subject
Landscape	
First Prize, Jack J. Greitzer	Landscape, Taormina
Second Prize, E. Bart Gerald	Towers at Palermo
Third Prize, Lloyd L. Westbrook	Down to the River, No. 2
Honorable Mention, Max Bachofen	Spring Sky
Honorable Mention, William C. Grauer	Field Workers

Oil Painting	
Portrait	
First Prize, Wendall N. Gates	Clown Acrobat (Henry Savilla)
Oil Painting	
Figure Composition	
Special Award, Clarence H. Carter	Clowns Making Up Trapeze Artists
Second Prize, Katherine McKee	Figure Composition, No. 1 Figure Composition, No. 2
Third Prize, Paul B. Travis	Conscripts, 1918
Oil Painting	
Industrial Cleveland	
First Prize, Katherine McKee	Industrial Composition, No. 1
Second Prize, Jozef Juraj Klamár	University Circle
Oil Painting	
Still Life	
First Prize, Louise B. Maloney	Gerbera
Second Prize, Rolf Stoll	Tiger Lilies
Honorable Mention, E. Bart Gerald	Still Life
Honorable Mention, Walter DuBois Richards	Rural Hospitality
Mural and Decorative Painting	
Any Medium	
First Prize, Louise Morris	Laguna Fiesta
Second Prize, Marion Bryson	Flowers
Third Prize, Nancy Adams	Musical Composition
Honorable Mention, Viktor Schreckengost	Light
Pastel	
Honorable Mention, Fredric Geisler	Back Ways
Water Color	
First Prize, Frank N. Wilcox	Flint Ridge Forks of the Muskingum Mount Logan The Coal Country The Muskingum Valley
Second Prize, Charles Campbell	Roloc Ecin
Third Prize, Paul B. Travis	Water Hole, East Africa
Honorable Mention, Carl W. Broemel	April Showers
Honorable Mention, Antonio di Nardo	Almond Trees in February
Honorable Mention, Stevan Dohanos	American Pace
Honorable Mention, Joseph B. Egan	The Spirit is Fair
Honorable Mention, Jack J. Greitzer	Amalfi from Capri Sicilian Forms, Taormina The Gate, Torino, Italy
Honorable Mention, James B. Henderson	Cement
Honorable Mention, Grace V. Kelly	In To Kilkelly Lone Carraroe Street in Sligo
Honorable Mention, William Sommer	After the Snowstorm Red Landscape The Horse
Honorable Mention, Lloyd L. Westbrook	Pasture Lowlands Willow in Early October
Illustration	
Any Medium	
First Prize, Charles Campbell	Illustration, No. 1
Second Prize, Joseph B. Egan	Work
Third Prize, Dean G. Coyle	Don Quixote, Knight Errant



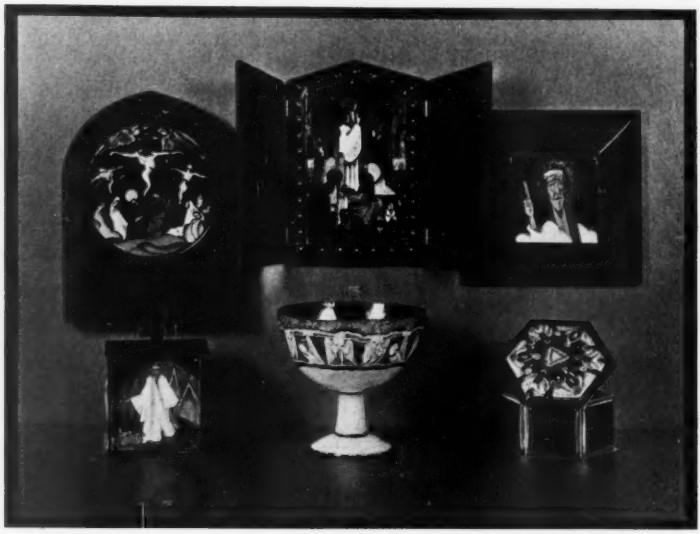
Trapeze Artists — Clarence H. Carter

SPECIAL AWARD: OIL PAINTING—FIGURE COMPOSITION
FOR GROUP OF TWO



Group of Seven H. Edward Winter

SPECIAL AWARD: ENAMELING ON METAL



Group of Six Kenneth F. Bates

FIRST PRIZE: ENAMELING ON METAL

Group of Five Plaques and Four Plates — Viktor Schreckengost

FIRST PRIZE: POTTERY

Group of Seven — Russell Barnett Aitken

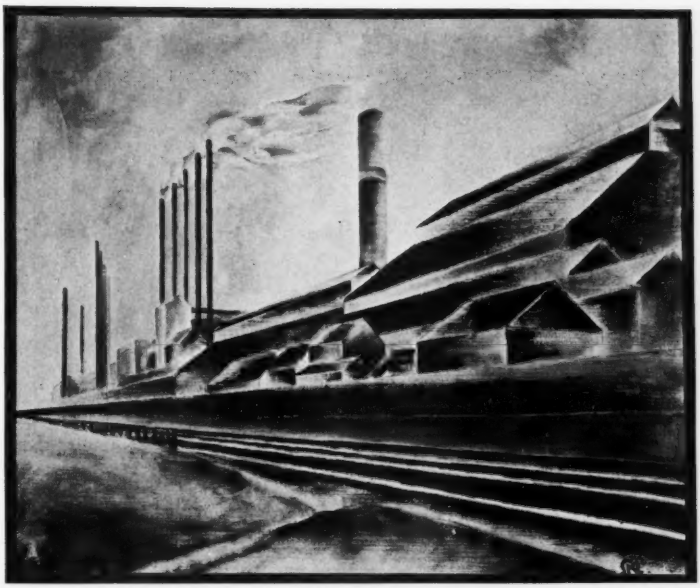
FIRST PRIZE: CERAMIC SCULPTURE, OR MODELS FOR

Landscape, Taormina — Jack J. Greitzer

FIRST PRIZE: OIL PAINTING—LANDSCAPE

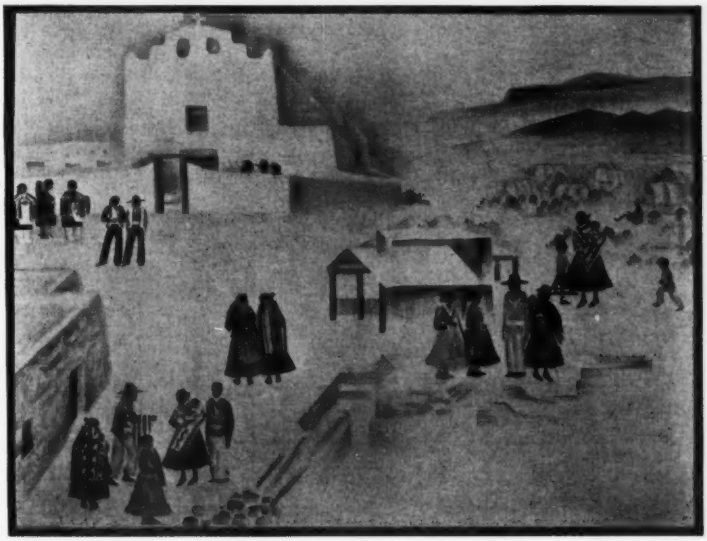
Clown Acrobat (Henry Savilla) — Wendall N. Gates

FIRST PRIZE: OIL PAINTING—PORTRAIT



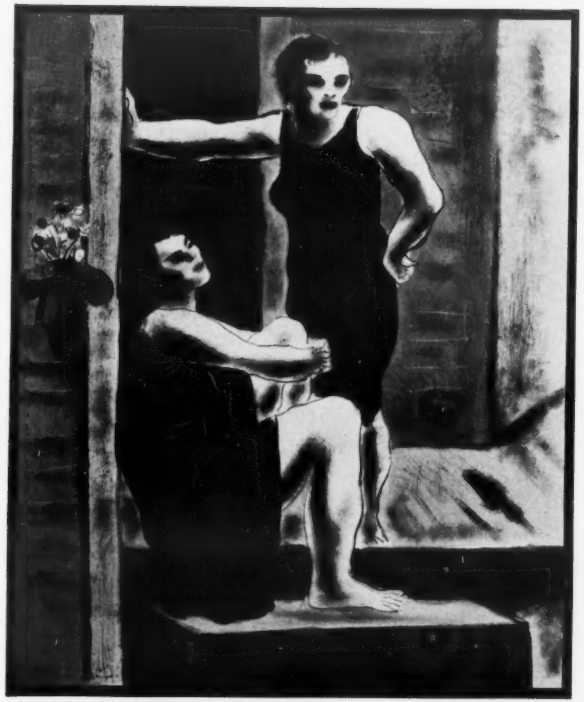
Industrial Composition, No. 1 — Katherine McKee

FIRST PRIZE: OIL PAINTING—INDUSTRIAL CLEVELAND



Laguna Fiesta — Louise Morris

FIRST PRIZE: MURAL AND DECORATIVE PAINTING—ANY MEDIUM



Illustration, No. 1 — Charles Campbell

FIRST PRIZE: ILLUSTRATION—ANY MEDIUM

Gerbera — Louise B. Maloney

FIRST PRIZE: OIL PAINTING—STILL LIFE

Coffee Set — Hudson Brisbine Roysher

FIRST PRIZE:
METALWORK OTHER THAN
SILVER AND IRON

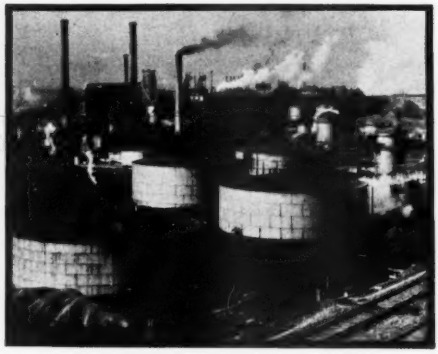
Pendant and Chain

Mildred Watkins, Jane
Howell and Dorothy Kirsop
FIRST PRIZE: JEWELRY

Salt spoons, salt cups, and peppers

Jane Carson Barron
FIRST PRIZE: SILVERWARE
OTHER THAN JEWELRY

Willows W. Phelps Cunningham
FIRST PRIZE:
RELIEF CUTS, WOODCUTS,
LINOLEUM CUTS
FOR GROUP OF THREE



Gasoline Valley James Thomas
FIRST PRIZE: PHOTOGRAPHY—
LANDSCAPE AND MISCELLANEOUS

Child William Sommer
FIRST PRIZE: FREE-HAND DRAWING
ANY MEDIUM

Cauliflower and Alcohol Geoffrey Landesman
FIRST PRIZE: PHOTOGRAPHY—
PORTRAIT AND FIGURE

Honorable Mention, Ben B. Berkowitz	Londos Wins!
Honorable Mention, Therese A. Schmotzer	Nocturne Saraband

Free-Hand Drawing

Any Medium

First Prize, William Sommer	Child
Second Prize, Jessie Butler Sutton	Head of Young Man The Young Exquisite
Third Prize, Rudolf Bundász	Drawings, No. 1
Honorable Mention, Therese A. Schmotzer	Chanson

Etching and Other Intaglio Processes

Second Prize, Jean Grigor Ulen	The Introvert
Third Prize, Kálmán Kubinyi	Nude
Honorable Mention, Meade A. Spencer	Hilltop Farm

Lithography

First Prize, R. T. Limbach	Barbed Wire
Second Prize, Walter DuBois Richards	Deer Island Dock Drying Racks Midnight
Third Prize, Stevan Dohanos	Man of the Soil
Honorable Mention, Carl F. Binder	Give Us This Day Our Daily Bread
Honorable Mention, Andrew C. Weierich	Negro Night Club

Relief Cuts, Woodcuts, Linoleum Cuts

First Prize, W. Phelps Cunningham	Down by the Tracks Tri-County Fair Willows
Second Prize, Stevan Dohanos	Departure
Third Prize, Norman R. Eppink	Four Illustrations for "Tobit"
Honorable Mention, Mina Billmyer	Pampas Deer
Honorable Mention, Lenor Betterley Bruehler	Sundown in Mexico
Honorable Mention, Mary P. Cunningham	Forsythia
Honorable Mention, Mary Louise King	Studio Corner
Honorable Mention, Walter DuBois Richards	Ebb Tide Fisherman's Wharf

Sculpture in Bronze or Marble, or Models for

First Prize, Elsbeth Seaver	Adagio Garden Figure
Third Prize, Walter A. Sinz	Adolescence Repose
Honorable Mention, Matthew De Marco	La Contadina
Honorable Mention, William M. McVey	Yun-Cha, the Rain God
Honorable Mention, Edward E. Woldman	Mother and Child

Sculpture in Wood

First Prize, Nils Edwin Hanson	Goldfish The Sugar-Bush Girl

Ceramic Sculpture, or Models for

First Prize, Russell Barnett Aitken	Annie Fawn Hoss Wrangler Mountie Mustang Colt Ten-Goal Tommy Zebra Colt
Second Prize, Bernice Zimmerman	Head
Third Prize, Nancy Adams	Love Birds

POTTERY	
First Prize, Viktor Schreckengost	Plaque—Abstraction Plaque—Antelope Plaque—Son of India Plaque—Temptation Plaque—Three Fates Four Plates—Steeple-chase
Second Prize, Whitney Atchley	Hand-Thrown Bowl Hand-Thrown Flower Holder Hand-Thrown Pottery, No. 2
Third Prize, Alice A. Ayars	Pussy-Willow Bowl
Honorable Mention, Harriet Roberts Howell	Group of Three Bowls and a Tobacco Jar
Honorable Mention, Harold W. Hunsicker	Plaque
Honorable Mention, Vera O. Neff	Bowl
Honorable Mention, Raymond Schlehr	Hand-Thrown Bowl
BLOCK PRINTING ON FABRIC	
First Prize, Mina Billmyer and John Billmyer	Jungle
JEWELRY	
First Prize, Mildred Watkins, Jane Howell, Dorothy Kirsop	Pendant and Chain
Second Prize, H. V. Schiefer	Ring
Third Prize, Elnora Weaver Baird	Necklace
SILVERWARE OTHER THAN JEWELRY	
First Prize, Jane Carson Barron	Salt spoons, salt cups, and peppers
Honorable Mention, Dorothy Stieren Siebold	Child's Fork and Spoon Sets—Mouse and Teddy Bear
ENAMELING ON METAL	
Special Award, H. Edward Winter	Picture—Egyptian Lotus Plaque—Bavarian Alps Group of Three Bowls and Two Vases
First Prize, Kenneth F. Bates	Box, Hexagonal—The Heavens Chalice—Angels Plaque, cloisonné—Crucifixion Portrait—Man of Sorrows Pyx—Adoration, Travail, Crucifixion, Incarnation Triptych—Worship
METALWORK OTHER THAN SILVER AND IRON	
First Prize, Hudson Brisbine Roysher	Coffee Set
Second Prize, Whitney Atchley	Bowl and Candlesticks
Third Prize, Ralph Martin	Candlesticks
BOOKBINDING	
First Prize, John C. Brayton	N by E
PHOTOGRAPHY	
Portrait and Figure	
First Prize, Geoffrey Landesman	Cauliflower and Alcohol
Second Prize, John Goski	Hands with Clay
Third Prize, Zenas H. Brown	A Tyrolian Study
Honorable Mention, Mary E. Raymond	Portrait, No. 4
PHOTOGRAPHY	
Landscape and Miscellaneous	
First Prize, James Thomas	Gasoline Valley
Second Prize, Albert Duval	On the Midway
Third Prize, Marie Riggins	Landscape, No. 2
Honorable Mention, Geoffrey Landesman	Église St. Ouen
Honorable Mention, Donald S. Letts	Basement Window
Honorable Mention, Henry M. Mayer	Slag and Steel

EXHIBITORS

Ackley, Edward James
Adams, John
Adams, Nancy
Adomeit, George G.
Aitken, Irene Anabel
Aitken, Russell Barnett
Alley, M. W.
Andrews, Mary Adelaide
Archbold, Geoffrey
Armstrong, Mary E.
Artistic Iron Products Company
Atchley, Whitney
Austin, Howard
Averill, Nadine
Ayars, Alice A.
Bachofen, Max
Bacon, Ann Anthony
Bahadur, Shanti
Bailer, Sterling
Baird, Elnora Weaver
Baker, F. C.
Balkwill, Isabelle
Ball, George Colburn
Barnhill, William A.
Barrick, Gordon
Barron, Jane Carson
Bates, Kenneth F.
Bauer, Sol A.
Bauman, Isobell Myrle
Becker, Leonard John
Beckwith, Ada Bel
Benbow, Jack L.
Beneduce, Antimo
Bensing, Florence A. Landgraf
Berkowitz, Ben B.
Berr, Alfred H., Jr.
Berwald, William G.
Bessemer, J.
Bettelheim, Jolan Gross
Biehle, August F.
Billmyer, John E.
Billmyer, Mina
Binder, Carl F.
Black, Lorin
Blair, William H.
Blazey, Lawrence
Blazys, Alexander
Bloss, Richard W.
Boersig, Joseph A.
Bolasni, Saul
Bonham, Martha E.
Bookatz, Samuel
Bottomer, Fred W.
Braddon, C. E.
Brayton, John C.
Broemel, Carl W.
Brooks, Mary Seymour
Brown, Elmer W.
Brown, Jeannette
Brown, Zenas H.
Browne, George King
Brucker, Edmund
Bruehler, Herman F.
Bruehler, Lenor Betterley
Bryson, Marion
Buchanan, Georgia
Bucholz, Robert J.
Buehrle, Esther
Bundász, Rudolf
Campbell, Charles
Campbell, Marion M.
Cannell, J.
Carrick, Lillian V.
Carter, Clarence H.
Cass, Caroline Pickands
Cass, Kae Dorn
Cavenagh, Frank
Cerny, Ladislav
Chamberlin, Price Albert
Ciresi, Anthony S.
Clark, John S.
Clark, Robert E.
Cleveland School of Art Kilns, The
Clough, Thomas
Collins, Mary Susan
Coltman, Ora
Combes, Willard
Conrad, William H.
Cooper, Bernie
Coopland, Mary
Coyle, Dean G.
Cramer, Miriam E.
Crawford, Virginia
Cubberly, Carl
Cunningham, Mary P.
Cunningham, W. Phelps
Damon, Dudley
Danzinger, Philip L.
Darvas, Anna
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Group of miscellaneous *Oriental* calligraphy.

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PAINTING

1 oil by Hans Memling, *Flemish*.

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Eleventh Exhibition of Water Colors and Pastels, various artists.
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1 oil by Millard Sheets, *American.* MRS. HENRY A. EVERETT

1 oil by Jean Auguste Dominique Ingres, *French.* ANONYMOUS

POTTERY

1 pitcher, T'ang dynasty, *Chinese.* DIKRAN G. KELEKIAN

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2 gilt bronze figurines, T'ang dynasty, and 2, Six Dynasties, *Chinese.*
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1 stone idol, Zapotec, *Mexican.* MR. AND MRS. JAMES COLE GRUENER

SILVER

1 pair sugar tongs, and 1 tea set, 19th century, *English.* MARGARET NASH

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EDUCATIONAL

Exhibition of Persian Color Plate Reproductions. CIRCULATED BY THE AMERICAN INSTITUTE FOR PERSIAN ART AND ARCHAEOLOGY

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BOOKS — SOURCE

Jubilee Retrospective Exhibition. CITY OF BIRMINGHAM MUSEUM & ART GALLERY

American Fire Marks. INSURANCE COMPANY OF NORTH AMERICA

Allgulin, Torsten. *Hans Van Stenwinkel;* Von Schwerin, H.H. *Skanska Herrgarder.* UNIVERSITETSBIBLIOTEKET, UPPSALA

Grundy, C. R. *Catalogue of the Pictures and Drawings in the Collection of Frederick John Nettlefold.* FREDERICK JOHN NETTLEFOLD

Collection Marius Paulme. 3 vols. RICHARD OWEN

Eric Hudson. FREDERIC NEWLIN PRICE

Mather, F. J. *History of Italian Painting; Kugler's German, Flemish and Dutch Schools of Painting,* 2 vols.; *Catalogue of Paintings by Amedeo Modigliani.* CHARLES RAMUS

Wattjes, J. G. *Moderne Architectuur.* EDD A. RUGGLES

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PAMPHLETS, PHOTOGRAPHS, ETC.

106 periodical numbers. MRS. WALTER H. MERRIAM

March, Benjamin. *Standards of Pottery Description.* UNIVERSITY OF MICHIGAN

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21 periodical numbers; 53 pamphlets. CHARLES RAMUS

50 mill photographs. THE SHELTON LOOMS

3 pamphlets. JOHN HOWARD WEBSTER

CALENDAR FOR MAY, 1934

Saturday	5.	2.00 p. m.	For Young People. National Folk Songs and Dances, under direction of Olive Whitworth.
		5.45 p. m.	Radio Talk, WHK. Paintings in the May Show, by Carl W. Broemel.
Sunday	6.	3.15 p. m.	Gallery Talk. Paintings in the May Show, by Ann V. Horton.
		4.00 p. m.	Some Observations in Garden Design, by A. D. Taylor, Landscape Architect, Cleveland (Holden Lecture on Outdoor Art).
		5.15 p. m.	Organ Recital, by Arthur W. Quimby.

Saturday	12.	2.00 p. m.	For Young People. Play: The Steadfast Princess, by Troop 45, Malvern Girl Scouts.
		5.45 p. m.	Radio Talk, WHK. The State of Music in America, by Arthur W. Quimby.
Sunday	13.	3.15 p. m.	Gallery Talk. Arts and Crafts in the May Show, by Janette Hollis.
		5.15 p. m.	Organ Recital, by Arthur W. Quimby.
Wednesday	16.	8.15 p. m.	Organ Recital, by Arthur W. Quimby.
Saturday	19.	2.00 p. m.	For Young People. A Musical Play: Merry May Time, featuring the Harmonica Band, by 6th Grade Pupils, Chambers School, East Cleveland.
		5.45 p. m.	Radio Talk, WHK. Decorative Arts in the May Show, by Ann V. Horton.
Sunday	20.	3.15 p. m.	Gallery Talk. Drawings and Prints in the May Show, by Lowell Lee.
		5.15 p. m.	Organ Recital, by Arthur W. Quimby.
Saturday	26.	2.00 p. m.	For Young People. Marionette Plays: Jack and the Bean Stalk, and The Dream Fairy and the Spider, by The Several Marionettes.
		5.45 p. m.	Radio Talk, WHK. Old Masters and New, by I. T. Frary.
Sunday	27.	3.15 p. m.	Gallery Talk. Early American Paintings, by Graeme Keith.
		5.15 p. m.	Organ Recital, by Arthur W. Quimby.

REGULAR EVENTS

Mondays	4.00 p. m.	The Art of Greece and Rome, by Charles B. Martin.
Wednesdays	5.00 p. m.	Mediterranean and European Art Centers, by Charles B. Martin.
	8.00 p. m.	Amateur Sketch Club, by Lowell Lee.
	8.00 p. m.	Amateur Arts and Crafts Club, by Kálmán Kubinyi.
Fridays	2.00 p. m.	Print-Makers Old and Modern, by Ann V. Horton (May 4 is closing date for this course).
	3.00 p. m.	Indian Literature and Its Relation to the Visual Arts, by Margaret Fairbanks.
	4.00 p. m.	Fifty Master Painters, by Milton S. Fox.

EXHIBITIONS

Galleries V through XI . .	Sixteenth Annual Exhibition of Work by Cleveland Artists and Craftsmen.
Children's Museum . . .	Toys.
Textile Room	European Embroideries.
Educational Corridor . .	Drawings by The Cleveland Museum of Art Children.

The Sugar-Bush Girl — Nils Edwin Hanson

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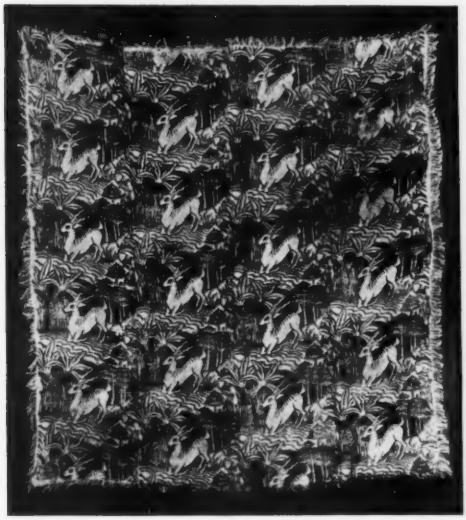
FOR GROUP OF TWO



Jungle — Mina Billmyer and John Billmyer

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Free days: Sunday, Wednesday, Saturday, and public holidays. Friday evening is free from 7 to 10 during the lecture season.
On other days an admission fee of 25 cents is charged to all except members, holders of complimentary tickets, and children of school age. Closed July 4, Thanksgiving, and December 25.

GALLERY ADVICE

Members of the staff are prepared to assist visitors, but appointments should be arranged in advance.

LIBRARY

A reference library of works on art, with current art magazines, is on the ground floor. Open from 9 to 5 daily except Sunday: from October through May, Sunday 3 to 6; Wednesday 5 to 9.

GIFTS TO THE MUSEUM

The Director will be pleased to discuss with friends possible gifts, or ways of assisting in the work of the Museum.

SALES DESK

Catalogues, photographs, post cards, *Bulletins*, etc., are for sale at the desk near the south entrance. Orders by mail are invited.

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The Lunch Room is open from 12 m. to 5 p. m.